

# Tones

Volume XXVIII

Number I

Fall 2006

East Carolina University School of Music alumni and friends newsletter

## From Beauty Parlor to Beauty Queen

When Jessica Lim returned to Atlanta last spring to take part in her best friend's wedding, she had no idea what opportunities would present themselves from a chance encounter.

"I went to the salon to help my friend on her wedding day," the East Carolina University flute performance major said. "A woman asked me to try out for the Miss Korea Pageant. I thought: 'Me? I don't have anything it takes to be Miss Korea.'"

With the preliminary pageant only four days away, Lim declined, citing time and money constraints. "I told her I wasn't able to do it, but she had put my name on the list and arranged everything for me."

Four days later, Lim competed against contestants who had been training for months. After a talent interview, evening gown and swimsuit competitions, and a talent component (she performed Cecile Chaminade's *Concertino* for flute and piano from memory), she was crowned 2006 Miss Korea Atlanta.

The next day, the transfer student (referred to East Carolina by her private instructor, Kelly Via, MM '84) returned to Greenville to perform in the *Guys & Dolls* pit orchestra, then got on a plane for a one-month camp leading up to the 50th anniversary of the Miss Korea pageant.

"My summer plan was to work full time, save a lot of money, and cover my rent and tuition," Lim says. "I hadn't been in Korea for eight years. I had a hard time getting along, fitting in. The girls were from very rich families, while I've been supporting myself since eighth grade."

Lim, who has taken care of her family, including a sister with a long-term undiagnosed illness, had never put herself before the needs of her family, until the opportunity to travel to Korea presented itself. "I'm accustomed to hard work and overcoming barriers, not living the life of a princess," she says.

"I was asking God why he sent me here," she said. Contestants would awake at 4:00 a.m. to prepare for the day, and typically return to their apartments—shared with six women—after 10:00 p.m. With fatigue, stress, and random self-starvation, Lim found that she could best serve as a translator between contestants from the states and others, bridging the cultural divide. "I've always been confused about my identity. I'm not fully Korean, and I'm not fully American. So where do I belong?"

Lim found the experience eye opening. Many of the contestants had undergone multiple plastic surgeries. Most paid thousands of dollars for private hair and makeup artists. For Lim, who works 27 hours a week at a local dry cleaner, performs in the Symphonic Wind Ensemble, and still maintains a 4.0 grade point average, the juxtaposition of her life compared to her experience overseas was shocking. "God is my backup, but otherwise, I've been living my life without backups," she says.

Ultimately, Lim finished in the top 15, winning the best body award. She had to make a choice between remaining in Korea and working as a model or actress, or returning to the states to complete her



degree. "It opened a lot of opportunities for me in modeling and acting, and I got to work with a lot of celebrities in Korea, but I have to finish my degree."

Returning to Greenville was also a culture shock. During the pageant, Lim had been on national television for a month and was recognized by the general population. "(Professor of Flute) Dr. Gustafson helped me a lot with my emotional health," Lim says. "She's like my mom here. She said she trusts me with the decisions I make, and she helps me." Lim says the experience has made her determined to create an endowment to help young musicians who can't support themselves financially. "Just like me now," she says. "I've been helped a lot by a lot of people. I thank God for people like Kelly Via, my musical dad, and Christine Gustafson, my musical mom."

For Lim, the future holds two paths. "As much as I love flute, modeling and makeup are also 'me' too. If I had to pick between them, I probably couldn't do it. But at least now I know what it's like to do something that I actually like to do. I still worry about money, my future, and my family. It's going to take me awhile getting used to putting myself first."

## From the Director

I am pleased to write my first Tones column since coming on as director. In June, I became the first permanent director of the School of Music since reorganization under the College of Fine Arts and Communication in 2003. I came to ECU by way of Baylor University in Texas, where I spent the last 16 years teaching double bass and conducting opera. My wife and I both grew up in Virginia, though, so coming to North Carolina is something of a homecoming for us and we are really thrilled to be here.

There are other new faces in our halls this semester. Keiko Sekino joined the piano faculty as Charles Bath enters phased retirement. Dr. Sekino comes to us from the Boston area where she has been an active recitalist, chamber musician, and teacher. Paul Tardif has retired and his responsibilities in jazz piano have been taken over by Ernest Turner. Ernest came to East Carolina from New Orleans after being displaced by Hurricane Katrina. You can read all about him in the following pages. Jeff Ward joins the Music Education faculty this fall. Dr. Ward has been teaching at Great Bridge High School in Chesapeake, Virginia and will be taking over the choral music education responsibilities. Rounding out our newcomers are Shana Hammett and Larry Speakman teaching music appreciation, Pete Dubeau teaching tuba, Randy Guptill teaching euphonium, and Stan McDaniel working with the sacred music program.

In addition to the new faces, we will also soon have new spaces. The new addition to the Fletcher Music Center is slated to open later this semester and will bring us much needed rehearsal and lab space. In the next issue of Tones we will provide a photographic tour for those of you who have not had a chance to investigate the new space for yourselves. We will have an opening ceremony in the spring semester and we will have a tour of the building for those who attend our annual Distinguished Alumni and Donor Recognition Dinner. I hope you will have a chance to come on out and see the new space.

While we are undergoing much change here at the ECU School of Music, one thing remains the same. We still need your help in order to provide the scholarships that will attract the best students to our programs. Inside you can read about the different opportunities for giving. I would especially call your attention to the Faculty Emeriti Scholarship Challenge. With this generous matching challenge on the table, there is no better time to make your donation count. I hope you will help make a difference.

I am greatly looking forward to meeting our Friends and alumni at our upcoming events. Please look over the enclosed calendar or check out our new look on the web at [www.music.ecu.edu](http://www.music.ecu.edu), and I will see you in the concert hall!

—Chris Buddo

Tones is produced twice annually by the College of Fine Arts and Communication. Forgive the one year hiatus. Please report what you've been doing since your days at East Carolina to [crane-mi@ecu.edu](mailto:crane-mi@ecu.edu). Liz Fulton, an exceptionally talented student intern from the School of Communication, has considerably shaped the bulk of the information contained herein.

## Student news

The ECU Collegiate Chapter of ACDA, which has been singled out as the best national chapter three times since the early 1980s, has raised money to commission a new piece from Canadian composer, Kieren MacMillan, for their appearance at the National Convention. This piece will be premiered in Greenville at St. Paul's Church on Sunday, October 29.

Senior flute performance major **Erin Munnelly** was recently invited to go on the road with the North Carolina Symphony. She reports: "My time with the Symphony was wonderful. It was great to be able to experience a professional rehearsal and sit in a professional atmosphere. Maestro Curry is a wonderful conductor, as well. It was also enjoyable to get to listen to the other works that I was not playing. There was a lot of time on the bus, with having to go to Wilmington and New Bern for performances...but that gave me an opportunity to get to talk to some of the other musicians. It was a wonderful glimpse into the career of a professional orchestral musician." She'll perform on Pops concerts this winter.

The ECU-American Music Therapy Association chapter has planned social and advocacy activities under the leadership of president **Dale Harris** (Wilmington), vice-president **Heather Brinkley** (Swansboro), secretary **Lauren McKinney** (Forest, Virginia), and treasurer **Kim Curll** (Virginia Beach). Outreach projects are planned for area high school students, elderly participants of the Creative Living Center, and students at Third Street School.

Graduate assistants in Music Therapy this year are **Kae Moriguchi**, who recently completed her internship at Norristown State Hospital in Pennsylvania, and **Rissa Young**, from Nashville.

Current interns are completing their six-month music therapy internships: **Wendy Pedder** is serving at the VA Medical Hospital in Augusta, Georgia; **Sarah Pregnall** serves the Palmetto Baptist Medical Center in Columbia, South Carolina; and **Ariana Zbrzezny** is in service at BOCES in Binghamton, New York.

The ECU Wind Ensemble has commissioned **Terry Mizesko** (BM '81) bass trombonist in the North Carolina Symphony, to compose his first work for band. Terry, an ECU School of Music graduate, has studied with Martin Mailman, Gregory Kosteck and Eugene Narmour. His compositions and arrangements have been performed by orchestras in Atlanta, Baltimore, Philadelphia, Louisville, Virginia and North Carolina. Current plans are for an eight to ten minute work which will



premiere in Raleigh at the Progress Energy Center for the Performing Arts, Meymandi Concert Hall on March 27, 2007. This marks the return of the Wind Ensemble to Meymandi Concert Hall, home of the North Carolina Symphony. Previous visits resulted in the compact disc recording *Windscares II, Live from Meymandi*. For a free copy, contact Scott Carter at [carterr@ecu.edu](mailto:carterr@ecu.edu).

The Wind Ensemble will feature two new works in concert on November 2. *Voice of the People* by Richard Danielpour is a 2005 College Band Director's National Conference Consortium commission. East Carolina participated by contributing funds along with twenty other colleges and universities throughout the country. The work reflects Danielpour's eclectic, energetic and rhythmic approach. Also, David del Tredici's 2003 composition *In Wartime* will be performed. This dynamic tone poem conveys many of the varied emotional conditions of human conflict.

Senior trumpet performance major **Joe Brinson** won second place in the national MTNA Collegiate competition.

East Carolina's collegiate chapter of MENC was recognized for the second year in a row for chapter growth. Last year's chapter was the largest chapter in the state, with over 100 members. The monthly meetings address the business needs of the group and provide special sessions featuring local, state, regional and national presenters speaking on matters of importance to educators. The group also serves the community by volunteering to assist with music festivals and coordinating "Music-in-our-schools Month" events. This year, the group will help two local schools form Tri-M music honor societies designed to reward advanced public school music students for their musical accomplishments and to encourage them to consider a career in music education.

ECU Music Therapy students are providing weekly sessions in Pitt County as follows: **Davey Kolk** and **Rochelle Rice** serve Rhythm Teens at Covenant Methodist Church; **Stephen Duran**, **Keyondra Price**, **Megan Whitaker**, **Rissa Young**, **Heather Brinkley** and **Alycia Aldieri** serve various schools in Pitt County; **Hilary Attanas** works with Beverly Health Care; **Jennifer Barr** works at the Chandler Group Home; **Kim Curll** is involved with the REAP preschool on the East Carolina campus; **Dale Harris** is assigned to the Pitt Memorial Hospital Pediatric Playroom and NICU; **Lauren McKinney** works with residents at Cypress Glen Assisted Care; **Karen Rouse** serves the Cerebral Palsy Center, and **Kae Moriguchi** works with Alzheimer's patients at the Cypress Glen Memory Care Cottage.



The Chamber Singers, conducted by Daniel Bara, performed at the National Cathedral in Washington, D.C. Next stop: The Rose Bowl.

## Chamber Singers Head to World Series

The American Choral Directors Association's national convention attracts between 10,000 and 15,000 conductors, singers, teachers and church musicians from across the country, and features a collection of the nation's best choirs. The conference is so well attended that attendees are divided into more than one schedule. Each concert, interest session and lecture is offered in triplicate, as no convention center or performance hall can hold the multitude that throngs to the annual event.

East Carolina University's Chamber Singers were selected to perform at this convention. A national committee reviewed more than 300 audition CDs in a blind process, selecting 32 choirs in a variety of categories from across the country to perform. "These choirs tend to be the cream of the crop at the convention," Bara says. "To my knowledge, this is the first time an ECU choral ensemble has received national level attention, and perhaps the first time that any ECU musical ensemble has been invited to a national level event that was juried."

The ACDA appearance falls on the heels of having been invited to perform for the Southern Division ACDA last spring. East Carolina's was the only North Carolina choir invited to that event. "This is our Rose Bowl, our trip to the College World Series," Bara says.



## Opera Professor Sings to Cows, Crosses Nation

When voice and diction professor Oliver Henderson announced to his colleagues and friends that he planned to cycle across the United States, many thought he was crazy. Since his return on August 6, many still doubt his sanity, but for Henderson, it was a trip seven years in the making and one more thing to cross off his list.



Henderson embarked on his three month trek in mid-May with help from the Adventure Cycling Association's trusted

road map that showcases places to camp and points of interest. He caught a flight to Portland and traveled by bus to Astoria, Oregon, where he began the 4,000 mile trek.

Citing wisdom gained by hiking the Appalachian Trail, Henderson decided to make this adventure less structured so he could explore at his leisure.

"The best advice I ever got," said Henderson, "was from an Englishman who called himself Fish who was hiking the Appalachian trail in Vermont. He said, 'Oliver, the trip is supposed to take six months, but if it lasts eight, then you did it right.'"

Henderson said loneliness was one of the hardest elements to deal with on his trek. "You learn very quickly the power of a smile," he said. "You have to create social interaction and nine times out of ten, you are going to have an interesting conversation."

While the ride was not as heavily populated as the Appalachian Trail, Henderson's trip was peppered with chance meetings with new people. "There are two kinds of people that make this ride—post college graduates and retirees. All of the retirees I met told me they wish they'd done this sooner so they could have the lifetime of memories."



Henderson also made contact with travelers of the feline sort: a tiny kitten that he rescued while in Missouri. Luckily, he found the local cat rescuer who took his new friend in and gave her a home. "I could just see the headlines if I hadn't found someone to take her: 'Cyclist travels 1,300 miles with cat.'"

Henderson decided to make the ride heading east because he'd heard that the winds are more favorable. "I know now that it's not true. You are going to hit wind no matter which way you go."

The ride was largely rural. In many towns Henderson would camp in the local parks, contacting the local sheriff's



office in advance of his intentions. In several cases, the sheriff or a deputy would greet him and give welcome.

In the small towns he ventured through, Henderson encountered many locals who were more than willing to feed him or sometimes give him a bed. In return for these acts of kindness, the opera singer would repay his new friends with a song.

"It was a way to give back," said Henderson, "when people show you kindness, it was my way to share something with them."

He didn't just sing for people, though. Riding through the country roads, Henderson would sometimes just sing to the cows. "Doing this ride helped me recharge and when I came back, it made me better at my job and

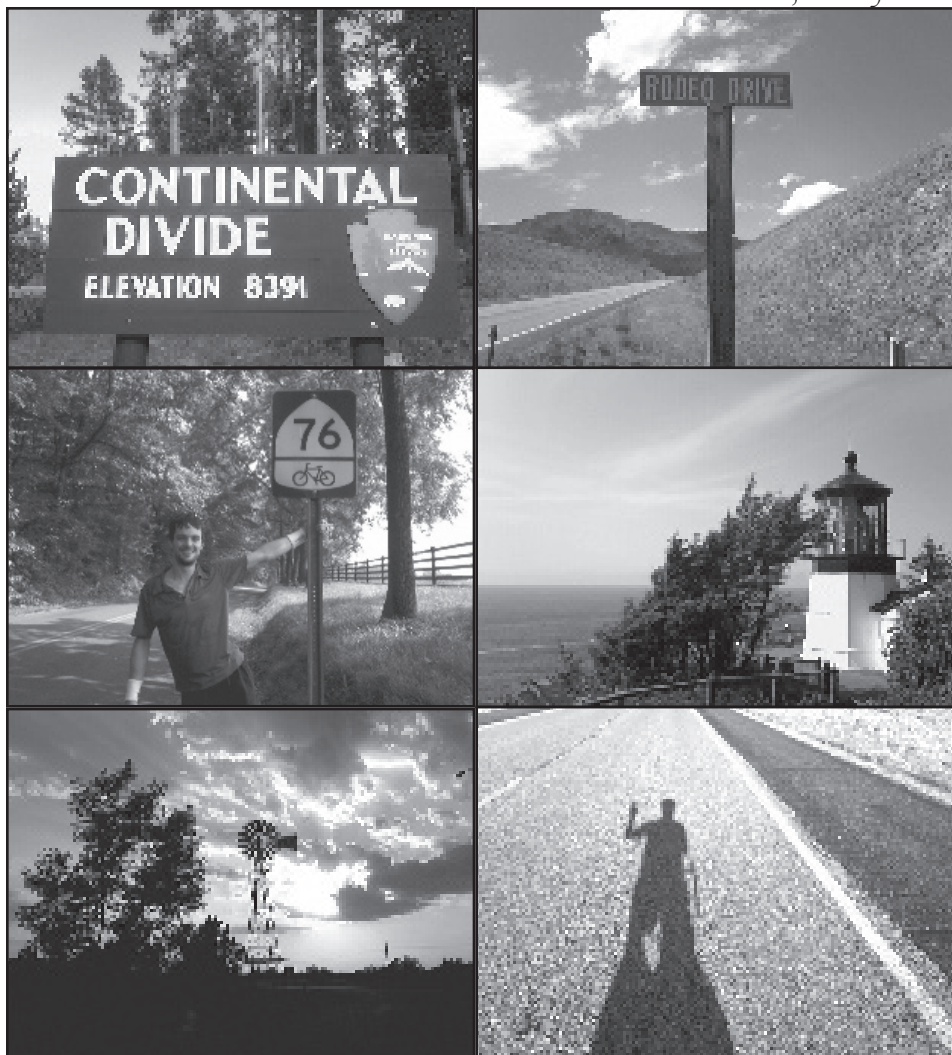
helped me appreciate life."

During his journey, Henderson kept in touch with his friends and family by creating a blog that documented his journey. Taking pictures with his camera phone and writing entries every few days helped keep them up-to-date and involved in his trip.

Henderson's dad cycled with him for the last 190 miles of the journey, which ended in Yorktown, Virginia. "It was bittersweet," he said. "I did this for myself, not any recognition. It's strange to be back and to not have anyone to swap stories with."

As it was a ride east, Henderson in a sense was riding home. Now, with this feat accomplished, he seeks a new project. "I always wanted to learn a new language," he said, "maybe Italian."

—Liz Fulton, Class of 2007



Henderson kept family and friends apprised of his experience through regular blog postings. He captured a variety of images on his digital phone to document his trip.

#### OPPORTUNITIES

Why pay for school when you may qualify for a full ride? The School of Music seeks rising high school juniors and seniors who qualify for the North Carolina Teaching Fellows program. For complete details on the perks and privileges this exclusive membership can grant, call Chris Ulfers directly at 252-328-4281.

#### OPPORTUNITIES

Honor a loved one, former professor, or love for an instrument by creating a named endowed scholarship. It takes \$25,000 to establish such an animal, and folks can gift in a lump sum or in payments covering up to six years (making this investment less expensive than a lot of car payments). 252-328-2467.

#### WANTED

Seeking Alumni to participate in the Reinhart Challenge, a program whereby alumni gifts are matched, dollar-for-dollar, by the Reinhart Foundation. Those who donate at the \$100 level and above are entitled to recognize a professor emeriti on a plaque to be hung at the conclusion of the challenge. All funds are deposited in an endowment for student scholarships. We seek \$10,000 in contributions by mid-November, 2006. Call 252-328-2467 for information.

#### SEEKING RECORDING STARTUP \$\$\$

Wanted: The ECU American Choral Directors Association chapter seeks funding to assist with the startup costs related to a CD recording project scheduled for May, 2007. Loft Records, a national CD label, is interested in producing a collaborative recording featuring 20th-century British choral/organ music featuring the ECU Chamber Singers and Janette Fishell, professor of organ. Call Dan Bara at 252-328-6243.

#### SEEKING PHILANTHROPIST

To establish multi-faceted international brass chamber music presence at East Carolina University. Funding would support the ongoing brass chamber music festival summer program, an intensive week-long experience. In the next incarnation of the festival, visiting brass quintets at the graduate level or above would assist with program expansion by taking on the role of festival faculty. Additional seed money will establish an internationally-distributed adjudicated scholarly journal, published at ECU, that will put the School of Music on the international map. Call Britton Theurer at 252-328-6248.

#### MULTIYEAR FUNDING SOUGHT

The Composers in Public Schools program seeks significant multi-year funding to secure a professional composer for intensive work with children in Pitt County Schools. With significant funding, the program can be tested on a larger level, perhaps changing the face of music education. For more information, contact Ed Jacobs, who can gladly send you electronic press materials and more, at [jacobse@ecu.edu](mailto:jacobse@ecu.edu) or 252-328-4280.

#### CARE FOR A DIVERSIFIED MENU?

If you're not reading about opportunities that tickle your fancy, please call Mike Worley at 252-328-5363.

# Creative Activity

Saxophonist **Jeff Bair** began his summer with a performance with Ben Vereen and the North Carolina Symphony at the Ampitheatre in Regency Park, Cary. He spent his fifth summer season at the Blue Lake Fine Arts Camp in Twin Lake, Michigan, this time serving on the jazz faculty, conducting one of three student big bands and playing a recital as part of the faculty jazz sextet. Bair begins his second season as the lead alto saxophonist with the North Carolina Jazz Repertory Orchestra, and will be the featured artist/clinician for the Baker University Jazz Festival in Baldwin City, Kansas in November.

**Dan Bara** is president-elect of NC ACDA, and was chair of the state conference in Greensboro. Last summer, Bara sang on two weeks of choir tours with the professional men of the Washington National Cathedral. He performed in Chicago, Lake Forest, Indianapolis, Richmond, Williamsburg and Norfolk.

**Charles and Joanne Bath** taught for the 24th year at the American Suzuki Institute in Stevens Point, Wisconsin. This particular institute is the first established and largest in the United States. Both Baths were also on the faculty of the Community School for the Arts violin workshop in Charlotte. The event was directed by **Morgen Champney Evans** (MM '04).

**George Broussard** was trombone soloist on a concert dedicating the recital hall at the University of Louisiana, performed at the International Trombone Festival in Birmingham, England, and performed on an all-Ellington concert at the University of North Carolina-Chapel Hill.

**Jennifer Bugos** and undergraduate honors student, **Wendy Pedder Mostafa**, presented a paper entitled "Enhanced Processing Speed in Musicians Compared with Non-Musicians," at the 9th International Conference on Music Perception and Cognition in Bologna, Italy. Mostafa was recognized for her poster presentation, "The Effects of Musical Training on Processing Speed," at the ECU Undergraduate Honors Research Day. Bugos' publication entitled "Individualized Piano Instruction Enhances Executive Functioning and

Working Memory in Older Adults," was recently accepted for publication in *Aging and Mental Health*.

**Scott Carter** was awarded membership in the prestigious American Bandmaster's Association. He will travel to San Luis Obispo, California, to be inducted and to guest conduct. In Virginia, he will serve as guest honors band conductor in Manassas in the spring and will adjudicate the Chesapeake Concert Band Festival in March. Carter will adjudicate marching bands festivals in Clayton and Raleigh this fall. He conducted the completely sold-out joint School of Theatre and Dance/School of Music production of *Chicago*.

**Henry Doskey** completed recording and producing the final volume of a six-CD series entitled "The Complete Piano Music Of William Gillock." Known as one of the top composers of teaching materials for piano students of all ages and abilities, Gillock died in 1993, just after naming Doskey "the authoritative interpreter" of his music. Doskey started his studies with Gillock in New Orleans. The six CDs in the Gillock series comprise over 350 individual titles and have been marketed to piano teachers nationally.

**Janette Fishell** was a featured recitalist at the National Convention of the American Guild of Organists, a bi-annual meeting that brings together over 2,000 international colleagues. She played two recitals at Holy Name Cathedral in Chicago on one of the premiere instruments of the convention, a large Dutch organ built by the Flentrop firm. Part of the recital consisted of the world premiere of a work by Frank Ferko. In May, Fishell recorded the first commercial compact disc on the Fisk, Opus 126. *Pas de Dieu: Music Sublime and Spirited* is a recording of French Romantic repertoire and the world premiere of Ferko's *Livre d'Orgue*, released by Loft Recordings in July. Other recent activity includes performances in Atlanta, the Spreckels Organ Pavilion in Balboa Park, San Diego; the Helsinki, Finland Organ Week; two recitals at Smetana Hall, Prague; and a teaching and performance residency at the Interlochen Summer Academy for the Arts in Michigan. She is scheduled to perform in Singapore and Malaysia later this year.

**Elliot Frank** performed recitals for the University of Akron, University of South Carolina, Wofford College, Bridgewater College, Campbell University, Music Academy of North Carolina, Chowan College, Mississippi State University, Georgia College and State University, Averett University, and for the Guitar Foundation of America at its international festival. Frank is a member of the jury for the international competition held in conjunction with this festival. Frank's ECU Summer Guitar Festival attracted a record number of students—5—in July. He was promoted to full professor, and ran and finished his first half and full marathons.

Last year, **Alisa Gilliam** presented "Alisa Gilliam and Friends," featuring collaborations with **Mary Burroughs, Jeff Bair, Christopher Grymes, Christine Gustafson, Sharon Munden and Britton Theurer**. At UNC-Greensboro she performed with Jacob Cameron, tuba, last February. Gilliam and Burroughs premiered **Mark Richardson's** *A Garden Path* at the NewMusic@ECU Festival.

Last summer, cellist **Emanuel Gruber** taught and performed in Israel, at the International Academy of Music Castelnuovo de Garfagnana in Italy, and at the Summit Music Festival in New York. His Beethoven CD was met with favorable reviews, including those of MusicWeb International.

In September at UNC-Chapel Hill, flutist **Christine Gustafson** performed Debussy's *Trio* for flute, harp and viola with **Yoram Youngerman** and Anita Burroughs-Price and the Ravel *Introduction and Allegro* for the Carolina Performing Arts Series, in Memorial Auditorium.

**Michelle Hairston's** "A Descriptive Study of Private Practice in Music Therapy" was published in the *Journal of Music Therapy* last year. Last summer, Hairston presented at the International Society for Music Education Conference in Kuala Lumpur, Malaysia, and at the Canadian Music Therapy Conference in Windsor, Canada. She presents again at the national AMTA conference in Kansas City in November, and again with **Linda High**

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# One World: Suzuki Method Unites 40 Nations

Nestled in the northern region of Italy is the city of Turin. After only a few months, all signs of the 2006 winter Olympics had been erased and in its place was a spot for the 14th Suzuki Method World Convention. Joanne Bath, the Ira M. and Mary Ruth Hardy Distinguished Professor of Suzuki String Pedagogy, attended the conference as a one of seven Suzuki violin teachers from the United States. Her husband, Charles, was one of 10 international piano accompanists.

Joining them was recent graduate Winston Do Carmo Colaco, who has returned to his native Goa, India, to institute the first Suzuki pedagogy program in his nation. While at the institute, Colaco was able to interact with prominent Asian and European leaders in the Suzuki field.

Over 5,000 teachers, parents and children attended the convention, representing over 40 nations. During April 12 to April 17, children played the violin daily in two hour blocks. For Bath, the language barriers inspired her creative teaching abilities. With only

musical terms as the foundation of communication, Bath would play the music and have the children follow. As the days progressed, lan-

guage became irrelevant and Bath remarked that the bond of playing made it possible to think that all of the children had come from the same place.

"I only had one American student in my class," she said. "The highlight of the class occurred when I looked at my class and realized that I couldn't tell by watching the children that they were not all from the same country. They were having fun together, and their parents were enjoying each other and each other's children."

Peace and friendship are the ultimate



Joanne Bath (far right, rear) overcame language barriers while teaching at the Suzuki Method World Convention. Below, Bath, husband Charles, and graduate Winston Collaco do Carmo sightsee while in Turin.

goals of teaching children the Suzuki method in instruments such as violin, cello and guitar. Shinichi Suzuki, the father of the Suzuki method, wanted to teach children music in a way that would bring more beauty into their lives. He wanted to give Japanese children hope after the

devastation of World War II and his ideas of teaching music at an early age by listening first and then playing promoted not only an appreciation of music,

but also more quality time between parents and their children.

"World peace begins in the home," said Bath. "Suzuki promoted this ideal by believing that if families got along peacefully, it would inspire the world."

After 41 years of teaching the Suzuki method, Bath routinely notices that participants in the program grow up to be well-rounded adults. With parents supervising their children's playing six days a week, it is a way to give stability and support.

"The program is a great gift to hu-

manity. There is a program on the border of Israel and Palestine and the children from both countries participate, proving that they can get along fine," said Bath.

In Greenville, there are 32 Suzuki teachers. They extend their teachings to schools and to children who would normally not have access to this program. In the town of Bath and at Greenville's Wahl-Coates Elementary, students develop musical skills that spill over to positively impact their academic and social lives.

Children are involved from the ages of 4 to 18, creating a lasting relationship between students and teachers. During this process, it is the job of the parents and teachers to make things easy for their child in order for them to achieve great success.

The Suzuki method is growing, and it is mainly by word-of-mouth. "I'll be out somewhere, and people I don't know will come up and thank me," said Bath. "Their children have learned to become kind, sensitive people and the more we can do to unite people and promote peace, the better."

The Suzuki method certainly demonstrated global cohesiveness at Turin's 14th Suzuki Method World Convention.

—Liz Fulton, *Class of 2007*





## As the Time Draws Nigh

Although not nearly as dire as Whitman's poem of similar name, the time draws nigh for the School of Music Faculty Emeriti Scholarship Challenge. November is the last month in which the school can accept gifts from alumni—gifts that will be matched, dollar for dollar, by the Reinhart Foundation.

"The Reinhart Foundation has generously agreed to continue matching our fundraising efforts up to \$10,000, so long as those funds are new or additional gifts from alumni," says Chris Buddo. "We're squandering a great opportunity. If ever there was a time to give to the School of Music, this is most certainly it."

All alumni are encouraged to give at any level. "Last year we had folks send us a \$10 check," says Buddo. "When it's doubled by the Reinhart Foundation, that's a great rate of return for the donating alumnus."

All funds are deposited in a scholarship endowment.

Gifts are acknowledged with a letter for tax purposes, and those who give \$100 or more are entitled to recognize a faculty emeritus on a plaque to be mounted in the Fletcher Music Center at the conclusion of the challenge.

In the last year, over 40 alumni sent donations to the challenge, ranging from \$10 to \$1,000. We raised \$10,000, which was matched by the Reinhart Foundation. We implore 100 alumni to send \$1,000 each, or 40 alumni to send \$250, or 162 alumni to send \$61.73, all by our deadline of mid-November. Please accept the challenge.

### Accept the Challenge

Name \_\_\_\_\_ Degree \_\_\_\_\_ Year \_\_\_\_\_  
first middle maiden last

Address \_\_\_\_\_  
street city state zip phone

☐ This is a **change of address** for Tones. E-mail \_\_\_\_\_

Position and employer \_\_\_\_\_

☐ Please make certain I'm on your concert calendar mailing list.

☐ **Double my money.** I accept the School of Music Faculty Emeriti Scholarship Challenge. Please accept my gift indicated.

\_\_\_ \$25      \_\_\_ \$50      \_\_\_ \$100      \_\_\_ \$250  
\_\_\_ \$500      \_\_\_ \$1,000      \_\_\_ Other:

For gifts of \$100 or more, the School of Music will recognize your contribution in honor of an emeritus.

List your name as you wish it to appear on a plaque to be installed in Fletcher Music Center, then indicate the emeritus you wish to honor.

Name: \_\_\_\_\_

Honoree: \_\_\_\_\_

Checks should be made payable to ECU Foundation/School of Music, with "Scholarship Challenge" noted on the memo line.

Mail this form to: Bobbie Williams, 100 Erwin Building, Greenville, North Carolina 27858-4353, [williamsbo@ecu.edu](mailto:williamsbo@ecu.edu), 252-328-2467.



# Katrina Refugee Earns Masters, Lands Gig

The day that Hurricane Katrina befell New Orleans was a catastrophe that left thousands without a home, a country in shock and the temporary silence of one of the most musical cities in the world.

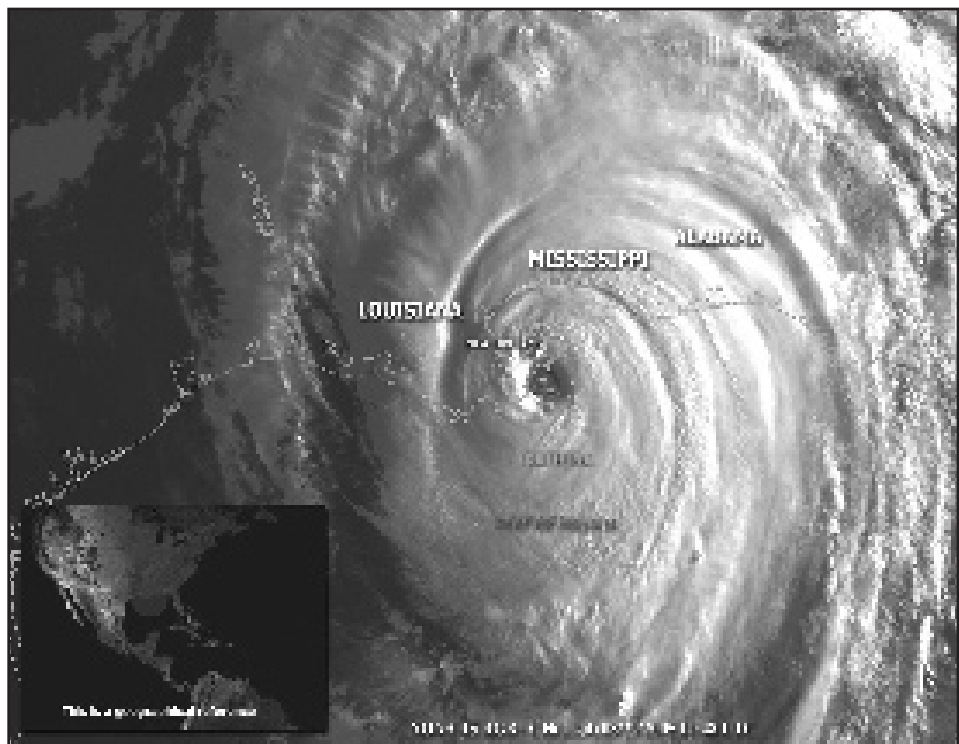
For Ernest Turner it meant a return to his home state of North Carolina. The Durham native had graduated from Loyola University and was pursuing his master's degree at the University of New Orleans when Katrina hit. After discovering that ECU had a master's program in jazz, Turner enrolled in the program and ultimately finished his degree online from University of New Orleans.

While taking classes, Turner was offered the performing artist position, which he accepted. Now, at age 24, Turner is teaching jazz applied lessons for piano majors and other instrumentalists. He also teaches jazz keyboard harmony, improvisation and works with the small ensembles and contemporary ensemble.

Although Turner has been playing since he was five years old, his musical passion did not come until he moved to New Orleans. "I hated jazz until I was about 16 years old, and I thought it was the most boring music in the world. In my sophomore year of high school I was asked to play in the jazz combo. Then it was more about girls getting to look at me and being a celebrity around school," he says.

When he entered school at Loyola, Turner was playing both the trumpet and piano. "My first love was the trumpet, but it just happened that I was better at piano so I gravitated to that."

While living in New Orleans, Turner got his first look at real musicians and became enthralled. As a 17-year-old far from home, he transitioned from being a child to an adult. "New



Hurricane Katrina made landfall with maximum sustained winds of 143 mph with gusts up to 165 mph. It displaced thousands, including pianist Ernest Turner.

Orleans became home and North Carolina became a place I visited."

His ties to New Orleans have not diminished. They now coexist with his new home at East Carolina. "I miss being in an area where music is there all the time. It's hard being away from it but when a student calls you after the first 'Jazz at Night' concert to tell you this is the most fun he's ever had, it's hard to miss New Orleans when you are making a positive impact."

As a new member of the faculty, Turner has hopes that the school will become the place that students think of when they want to study jazz in North Carolina.

"It's a very solid program, but we want it to be *the* NC jazz program."

The departure of musicians from New Orleans concerns Turner. As the city where jazz began, the music is very much a part of the culture. Katrina's impact on the musical scene could also be catastrophic. There are many specu-

lators who wonder what the city will be like in 50 years but most can agree it will not be the same.

"There are enough people doing things where the city will be okay, but it will never be the same. A lot of people who left realize that living somewhere else is better for their children," he says.

Materialistically, Turner was very lucky to not lose his house or possessions. He put things in perspective quickly, and doesn't feel sorry for the troubles he endured.

"God puts you in a place for a reason. You can't refute that, but at the same time it's still a hard and personal thing. To this day if I hear New Orleans music, I'll have to close the door."

Turner has not turned away from the Big Easy, and continues to go back. For now, his home is Greenville, and he continues teaching and making an impact on his students.

—Liz Fulton, *Class of 2007*

at the NCMEA conference in Winston-Salem. As AMTA president, Hairston will travel to Hawaii, Ohio, Connecticut, Tennessee and Texas to give presentations to AMTA regional members.

**Greg Hurley** taught classes and conducted ensembles at the Summer Music Clinic, sponsored by the University of Wisconsin; taught at the NC Suzuki Institute with fellow faculty members **Joanne Bath** and **John O'Brien**; completed a term as President of the state unit of the American String Teachers Association, still serving on the board in capacity as Immediate Past President; and hosted a workshop for string teachers with guest clinician William Dick from Texas last July. Hurley, together with John O'Brien and alumna **Wendy Bissinger** (BM '75) conduct the three groups that comprise the Eastern Youth Symphony Orchestras.

**Ed Jacobs'** *Passed Time* for brass quintet was performed in New York's Symphony Space by the commissioning group, the Meridian Arts Ensemble. Also in October, his *A Function of Memory* for clarinet and pre-recorded sound was performed in Greensboro by **Chris Grymes**, professor of clarinet. In January, **John Champney** (MM '04) will direct the Shelby High School String Orchestra in a performance of Jacobs' *Attitude*. The Flux Quartet will perform *Crossing...over* for string quartet in March at the NewMusic@ECU Festival.

Music Therapy faculty **Barbara Memory** and **Michelle Hairston** took students to the AMTA National Conference in St. Louis last September.

**William Myers** will be installed as the Chair of the Higher Education section of the North Carolina Music Educators Association in November. He recently headed a committee to revise and update the Higher Education section's constitution and by-laws.

**Jocelyn Nelson** was elected to the Lute Society of America Board of Directors in June, for an indefinite term. She is currently at work editing the LSA Quarterly issue XXXXI no. 3. This issue has an early guitar theme, and includes contributions from scholars in the UK. At

## Changing Spaces: Upgrading the Music Library Lab

Over the last several years, the workstations in the Music Library have been slowly falling apart. While never meant to handle the varied audiovisual equipment placed upon them, the old were the best thing on the market for the limited space in the lab. After years of fruitless searching the answer was clear: build a better mousetrap!

Designed by Music Library staff member Harry Frank, the new workstations have a hutch with space for audiovisual equipment and a door to access the cables. The top of the hutch is a great place to put a backpack or instrument and there is more actual desk space than before. The new workstations allow for a fresh arrangement of the lab making it feel more spacious while creating an environment ideal for large group reference instruction. The icing on the cake is the replacement of the carpet in the entire Music Library, including the lab.

the ECU Summer Guitar Workshop, she performed a lecture-presentation "Early Guitar Grounds," performed and discussed 16th and 17th century early guitar repertoire from Europe and the New World, and represented genres as diverse as dance, comic theater, balladry and song.

**Bo Newsome** (oboe) received the North Carolina Arts Council's Composer Fellowship and also a commission from the National Symphony Orchestra in conjunction with their North Carolina residency last year. The NSO piece will be performed by members of the orchestra in spring of 2007. Last spring, Newsome presented a workshop for educators at the NC Museum of Art during an Arts Integration Institute organized by the United Arts Council of Raleigh and Wake County. In the workshop he provided information about how to incorporate music composition into the general elementary and middle school curriculum. At Frenchboro, Maine, Newsome performed original operas in recital with local students and Sara Lambert Bloom (Newsome's professor at University of Cincinnati).

**John O'Brien** performed with the Chatham Baroque at Piccolo Spoleto last May, was organist/harpsichordist for the Magnolia Baroque Festival last June, managed NC Suzuki Institute, and served on the faculty of the SC Suzuki Institute.

An article by **Mark Richardson**, "Renaissance Dance Rhythms in Stravinsky's

Ballet *Agon*," was accepted for publication in *The Musical Quarterly* (forthcoming). The article is an expanded version of a paper presented at the national Society for Music Theory conference in 2003 and based on studies of Stravinsky's sketches seen during the summer of 2002 in Basel, Switzerland. Richardson's *A Garden Path* (2006) for horn and piano received its premiere during the NewMusic@ECU festival last March, performed by **Mary Burroughs**, horn, and **Alisa Gilliam**, piano. In June 2006, Richardson again served by invitation as a reader/grader for the College Board's Advanced Placement Exam in Music Theory. Each year the AP Program, sponsored by the College Board, gives more than one million capable high school students an opportunity to take rigorous college-level courses and examinations and, based on their exam performance, to receive credit and/or advanced placement when they enter college.

The second Meridian seminar took place in June last summer, with seven participant brass chamber ensembles receiving coaching from the Meridian Arts Ensemble and guest master teacher John Swallow of the New York Brass Quintet. Directed by **Britton Theurer**, students rehearsed four hours daily, attended master classes, collaborated in a public concert with the Meridians, performed at the band shell on the town commons, at Cypress Glenn, and for their own public concert.



# Concert Calendar

Unless otherwise noted, all performances are free, begin at 8:00 p.m., and are held in A. J. Fletcher Recital Hall.

## 2006

Saturday, October 21

University Chorale and Women's Chorus concert, 7:00 p.m., Wright Auditorium

Sunday, October 22

ECU Symphony Orchestra Children's Concert, with guest soloists John O'Brien and Charles Bath, 3:00 p.m., Wright Auditorium

Sunday, October 29

ECU Chamber Singers, 5:00 p.m., St. Paul's Episcopal Church

Wednesday, November 1—Percussion Ensemble

Thursday, November 2

ECU Wind Ensemble, Symphonic and Concert bands, Wright Auditorium

Tuesday, November 7—Premiere Performances

Friday, November 10—Oklahoma Brass Quintet

Saturday, November 11

Pianist Kieko Sekino, 7:00 p.m.

Monday, November 12—Cellist Emanuel Gruber

Friday, November 17

Robert L. Jones Distinguished Visiting Professor recital: Ludger Lohmann, organ, 7:30 p.m., St. Paul's Episcopal Church on Fourth Street; Chatham Baroque, 7:30 p.m.

Monday, November 27—Pianist Henry Doskey

Thursday, November 30

ECU Symphony Orchestra with guest soloist Elliot Frank, guitar, Wright Auditorium

Friday, December 1

Jazz Ensembles, Wright Auditorium

Sunday, December 3

Friends of the School of Music Holiday Concert, 3:00 p.m., Wright Auditorium

Monday, December 4

Symphonic, Concert Bands, Wright Auditorium

Wednesday, December 6—Guitar Ensemble

Sunday, December 10

Guest pianist Robert McDonald

## 2007

Thursday, January 11

Four Seasons Chamber Music Festival: From Russia to Bohemia, 7:00 p.m., ticketed

Friday, January 12

Four Seasons Chamber Music Festival: From Russia to Bohemia, ticketed

Thursday, January 18

Britton Theurer, trumpet, and Keiko Sekino, piano; works by Richardson, Smart, Jacobs

Monday, January 22—Concerto Competition

January 25-28

Religious Arts Festival. Call 252-328-1261 or learn more at [www.ecu.edu/music/organsacredmusic/index.htm](http://www.ecu.edu/music/organsacredmusic/index.htm)

Friday, January 26

Robert L. Jones Distinguished Visiting Professor recital: Dame Gillian Weir, organ, 7:30 p.m., St. Paul's Episcopal Church

Sunday, January 28

ECU Symphony Orchestra with the winner of the Concerto Competition, 3:00 p.m., Wright Auditorium

Thursday, February 1—Percussion Ensemble

Saturday, February 3

Guest harpischordist Brenda Bruce, 7:00 p.m., The Music House on MLK Drive

Sunday, February 11

The Bath Duo (Joanne Bath, violin; Charles Bath, piano), 3:00 p.m.

Wednesday, February 14—Percussion Players

Thursday, February 15

Keiko Sekino, piano, produces a Duo-Trio-Quartet performance with Ara Gregorian and guest artists MinJung Kang, violin, and Uwe Hirth-Schmidt, 7:00 p.m.

Tuesday, February 20

ECU Symphonic Band, Wright Auditorium

Thursday, February 22

Four Seasons Chamber Music Festival: A Taste of Classics, 7:00 p.m., ticketed

Friday, February 23

Four Seasons Chamber Music Festival: A Taste of Classics, ticketed

Saturday, February 24

"A Tribute to Motown," Wright Auditorium, ticketed; University Chorale/University Scholars, 7:00 p.m., St. Paul's Episcopal Church

Tuesday, February 27—Guitarist Kenneth Meyer

Wednesday, February 28

Jonathan Bagg, viola; and Donald Berman, piano, ticketed

March 1-4 NewMusic@ECU Festival, [www.music.ecu.edu/faculty/jacobs/NM/](http://www.music.ecu.edu/faculty/jacobs/NM/)

Thursday, March 1—Symphonic Wind Ensemble

Friday, March 2

New Music Camerata, 3:00 p.m.; Flux Quartet, ticketed

Saturday, March 3

Soprano Toni Arnold (first vocal winner of the prestigious Gadeamus Prize); Jacob Greenberg, piano, ticketed

Sunday, March 4

ECU Symphony Orchestra with guest soloist Christine Gustafson, flute, 3:00 p.m., Wright Auditorium; Chamber Singers, 7:00 p.m.

Friday, March 23

Robert L. Jones Distinguished Visiting Professor recital: Dame Gillian Weir, organ, 7:30 p.m., St. Paul's Episcopal Church; Premiere Performances

March 29, 30, April 1

ECU Opera Theatre presents *Gianni Schicchi* and *Old Maid and the Thief*, 7:00 p.m. nightly, plus a 2:00 p.m. matinee on April 1, \$15/\$10

Tuesday, April 3—Percussion Ensemble

Wednesday, April 4—Premiere Performances

Monday, April 9—ECU Jazz Ensemble B

Thursday, April 12

Four Seasons Chamber Music Festival: Thrilling Season Finale, 7:00 p.m., ticketed

Friday, April 13

Four Seasons Chamber Music Festival: Thrilling Season Finale, ticketed

Sunday, April 15

ECU Symphony Orchestra with guest soloist Chris Ulffers, bassoon, 3:00 p.m., Wright Auditorium

Monday, April 16

Contemporary Jazz Ensemble

Tuesday, April 17

ECU Wind Ensemble, Symphonic and Concert bands, Wright Auditorium

April 19-21: Billy Taylor Jazz Festival

Thursday, April 19

Jazz 'Bones; ECU Jazz Combos, 10:00 p.m., Glennon's Club, Greenville Hilton

Friday, April 20

Special guest jazz artist, ticketed

Monday, April 23—Guitar Ensemble

## Giving at East Carolina

Supporting the School of Music is easy. With so many options, we're able to help you help us. Please call 252-328-2467 for information.

**Gifts of Cash:** The simplest way to give. However, you can deduct a cash gift for income tax purposes only in the year in which you contribute it. Your cash gifts are deductible up to 50 percent of your adjusted gross income for the taxable year, but any excess is deductible over the next five years.

**Gifts of Securities:** The best stocks to donate are those that have increased greatly in value, particularly those producing a low yield. Even if it is stock you wish to keep in your portfolio, by giving us the stock and using cash to buy the same stock through your broker, you will receive the same income tax deduction but will have a new, higher basis in the stock.

**Gifts of Retirement Plan Assets:** Did you know that nearly half your retirement plan assets can be eaten away by taxes at your death? Learn how to preserve more of your estate for the people and organizations that matter most in your life.

**Charitable Gift Annuity:** The concept of the charitable gift annuity in America dates back to 1843, when

a merchant in Boston first donated a gift of money to the American Bible Society in exchange for a flow of income. Today, the concept includes valuable tax benefits for donors. But perhaps more valuable than the financial advantages is the satisfaction donors gain by helping to continue our mission and good works.

**Bequests:** Leave your legacy by making a gift in your will to friends, family and charitable organizations. A bequest is one of the simplest ways to remember those you care about most.

**Retained Life Estate:** One of your valued possessions, your home, can become a valued gift to us even while you are still living in it, and even if you want your spouse or other survivor to live there for life. This arrangement is called a retained life estate.

**Wealth Replacement Trust:** Perhaps you would like to make a sizable contribution to us now to help meet our current needs, but you don't want to reduce the estate you will pass to your family. The solution? Purchase life insurance.

**Charitable Remainder Trust:** What are your plans for the future? While there is no single way to achieve all of your personal and financial goals, there is one strategy that can meet many of your needs. It's called a charitable remainder trust. In the right circum-

stances, this plan can increase your income, reduce your taxes, unlock appreciated investments, rid you of investment worries and provide support.

**Charitable Lead Trust:** If your goal is to provide an inheritance for your children, but you would also like to make a significant charitable gift through your estate, find out how a charitable lead trust can help you satisfy both objectives. It's a charitable lead trust that can provide a significant charitable gift through your estate and provide an inheritance to your children.

**Gifts of Real Estate:** If you own property that is fully paid off and has appreciated in value, an outright gift may be the simplest solution. You can deduct the fair market value of your gift, avoid all capital gains taxes and remove that asset from your taxable estate. You can transfer the deed of your home or farm to us now and keep the right to use the property for your lifetime and that of your spouse.

**Gifts of Life Insurance:** You can donate a life insurance policy to us or simply name us as the beneficiary. For the gift of a paid-up policy, you will receive an income tax deduction equal to the lesser of the cash value of the policy or the total premiums paid. To qualify for the federal charitable contribution deduction on a gift of an existing policy, you must name us as owner and beneficiary.

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